

“It shakes you to the very core and is painful. But it helps ...”

Hermann Hesse and the psychology of C.G. Jung

By Günter Baumann (paper given at the 9th International Hesse Colloquium in Calw, 1997)

Hermann Hesse's involvement with the psychology of C.G. Jung begins in spring of 1916 when the writer has a nervous breakdown and subsequently undergoes a course of psychotherapy with J.B. Lang, a member of C.G. Jung's staff. Analysis commences while the patient is still in the "Sonnmatt" sanatorium near Lucerne, yet Hesse seems to have considered it to be so fruitful that he decides, after his discharge, to travel from his home in Berne to see Lang in Lucerne once a week. It is thus that he comes to have 72 three-hour analytical sessions, i.e. two hundred hours of therapy. In autumn of 1917, Hesse meets C.G. Jung for the very first time at a hotel in Berne, and absorbs himself in a gripping discussion on the subject of Jung's latest psychological ideas and theories. Interestingly, Hesse at the time reacted to Jung with the characteristic ambivalence that was later to increasingly become the determining feature of his relationship both to the man and to depth psychology. After the meeting, he noted in his diary: "Yesterday, evening, Dr. Jung telephoned me from Zurich ... and invited me to the hotel for dinner. I accepted, and was with him until around eleven. My opinion of him changed several times during the course of this first meeting, his confidence having appealed to me very early on but then having put me off, yet my impression on the whole was a very positive one." At the same time, Hesse begins to read Jung's writings and pronounces his early works, *Wandlungen und Symbole der Libido* (today: *Symbols of Transformation*) to be "ingenious." The strong impression Jung made on him is no doubt the reason why Hesse sought therapeutic assistance from the master himself during the next crisis in his life, his divorce from his first wife and the writer's block he suffered from during the writing of *Siddhartha*. In the summer of 1921, there thus ensued a sequence of analysis extending over a period of several weeks in Jung's apartment in Küsnacht. Hesse's letters from this period testify to a virtually euphoric sense of enthusiasm over both the personality and the analytical abilities of his therapist. "Here with Jung, I am currently, while going through a difficult, and often almost unbearable, period of my life, experiencing the shock of analysis ... It shakes you to the very core and is painful. But it helps All I can say is that Dr. Jung is conducting my analysis with extraordinary skill - ingenuity, even." And, after completing the analysis, he summarizes: "I would have liked to continue psychoanalysis with Jung. In terms of both intellect and character, he is a magnificent, lively, brilliant man. I have a lot to thank him for, and am pleased that I was able to spend a while with him.

When Hesse's second marriage breaks up in the mid-1920s, he approaches Lang once again and meets him between December 1925 and March 1926 for analytical sessions conducted in a spirit of friendship while he was writing *Steppenwolf*. During this most difficult crisis in Hesse's life - he evidently spent a long time contemplating suicide - Lang would appear to have become not only a friend and therapeutic adviser but also one of the most important poles and points of reference for Hesse during this "Steppenwolf winter." Later, however, the roles in this relationship seem to have been reversed. From around 1927, Hesse becomes the friend and helper of the severely pathological Lang, and was able to repay a large part of the help he himself had received. In the course of his third marriage, Hesse's life finally stabilized, obviating the need for any further recourse to psychotherapeutic assistance. Despite this, however, he and Lang remained lifelong friends.

Why was it that Hesse developed a long and close involvement with Jungian psychology? Upon closer examination of the respective lives of the writer and psychologist, one may say that, in terms of spiritual and personal relations, these two men's paths seemed almost destined to intersect at some point. There are many reasons for this, some of them mutually interdependent. Striking in the first instance are certain biographic elements that they had in common. Both came from decidedly religious families of the Protestant persuasion: Jung was the son of a minister, Hesse the son of a missionary. Both had a strict moral and religious upbringing and training in matters of conscience, and were seriously traumatized as a result.

Hermann Hesse described his upbringing in, for example, the story *Kinderseele*, or the introduction to *Demian*, yet fails to mention that the uncomprehending parents, in their maniacal religious zeal to break the will of the unruly son at all cost, drove him so far that he ended up in a mental asylum and attempted to take his own life. Very similar, albeit not quite so dramatic, was the childhood of C.G. Jung. In his autobiography, he writes - without, amazingly, any real insight into the significance of this for his own life - the deep feelings of guilt and the inferiority complex he suffered from as a boy: "I also sensed my inferiority ... I am a devil or a swine, I thought, something depraved. The greater my feelings of guilt became, the more incomprehensible God's mercy appeared to me. I never felt certain of myself. When my mother once said 'You are a good boy,' I just couldn't believe it. Me a good boy? That was something new to me. I always thought I was a dissolute and inferior being."

The moral sense of inferiority arising from the religious and moralistic upbringing in the parental home are, in my view, what form the common foundation for the psychological development of Hermann Hesse and C.G. Jung. Both of them might well have been quite literally torn asunder in this spiritual and mental torture chamber, yet it is characteristic that their will to live and assert themselves was strong enough to transform these destructive impulses into a source of creativity, enabling these to be ultimately channelled not into madness and suicide but into a highly productive mental constitution, which one could term the "German Rectory Syndrome": the linking of a quite exceptional intelligence and moral sensitivity to deep feelings of guilt and inferiority. This, in turn, gives rise - once again, in both men - not only to the constant striving to achieve something extraordinary in life to compensate for the trauma of early childhood but also a quite remarkable receptiveness to the very same theory of redemption - to wit, the Christian teaching of original sin and forgiveness. St Paul's anthropology and theology of humankind's unredeemed enslavement to evil, and his "nevertheless" justification through God's mercy becomes - for Hesse and Jung, and for many other tortured souls before and after them - the "Gateway to Paradise." In my book *Der archetypische Heilsweg*, I sought to demonstrate that Hesse and Jung, in their central life experiences also their interpretation of life, follow a basic pattern that extends from Jesus through St Paul and St Augustine to Martin Luther. In his psychological terminology, Jung later calls St Paul's concept of "original sin" the "shadow," a morally inferior opponent of the ego, and the redeeming experience of God's mercy is termed the manifestation of the wholeness of the self. In my view, this teaching was, for Hesse and Jung, and for their religious forerunners from Jesus to Luther, the sole way to save their souls in spite of their hapless childhood. Naturally, this also explains why Hesse so readily embraced Jung's teaching of the shadow and the "and yet-wholeness" of the individual, reproducing it in his work. To this one must add the psychotherapeutic aspect. In three decisive crisis situations in his life, Hesse seeks, as outlined above, comfort and succour in Jungian analysis. He would therefore appear to have been confronted with a plausible and fruitful pattern of interpretation for his psychic problems, something which is - given his biographical background - only too easy to understand. Jung's thoughts and teachings grip Hesse to such an extent that he resolves to use them not only for his own personal healing but also in his literary work. He therefore goes on to write his three major novels *Demian*, *Siddhartha*, and *Der Steppenwolf*, successively written works that were closely linked to Jungian psychotherapy, and in which Hesse uses his experiences of psychotherapy, and the impression he gained from reading to give motivational and compositional structure to his own writings. If, however, one is to understand Hesse's receptiveness to Jungian thought, there is a third factor that also has to be borne in mind, and that concerns aspects relating to the psychology of religion. In Jung's psychology, Hesse also finds a set of instruments enabling him - in a similar way to Jung himself - to interpret the religious fundament of his life in new, contemporary and stimulating manner, and to harness this for his literary work. Jung's teaching furnishes him with the key to the central message of his works from *Demian* on: the identity of self-awareness and awareness of God. Yet Hesse would, in Jung's psychology of religion, appear to have found merely confirmation and legitimation of his own religious experiences and awareness, rather than having obtained any new inspiration. He had been prepared for this through his own religious upbringing in the parental home, and his

reading of religious classics from the Bible through to the wisdoms of Buddha and Confucius, and the Upanishads and the Tao Teh Ching. Jung's teachings echoed his own religious views and thoughts, systematizing, legitimizing and supplementing them in fascinating manner, and thus helping him to break free of conventional religious view of the world.

Also an essential part of any overall view of Hesse's relationship to Jungian psychology is, however, the partial distance that Hesse developed towards Jung and Lang, and to depth psychology in general, as he grew older. This, too, can be attributed to a number of different factors. In a letter written in November 1958, Hesse summarizes his relationship to psychotherapy as follows: "For me personally, analysis had only a beneficial effect, yet more in the shape of a few books by Jung and Freud I read than in the actual practical analysis. Later, my relationship to psychoanalysis cooled off somewhat, partly because I got to see many cases of unsuccessful, or even harmful, analysis, yet in part, too, because I never met an analyst who had any genuine relationship to art. All in all, however, my relationship to depth psychology remains an amicable one." The main reason for Hesse's reserved attitude to depth psychology in older age was thus, as evidenced by other documents, the alien relationship to art displayed by analysts. Hesse criticizes the fact that analysts see in art nothing but a form of expression for the unconscious, and the fact that the neurotic dream of any one of their patients is as valuable to them - and also far more interesting than - the entire works of Goethe. This, in his view, was also true of Freud, Lang, and Jung. What made him especially furious was so-called "psychoanalytical literary studies," which he termed the "psychology of the semi-educated," and characterized as follows in a brilliant and wittily written polemic: "Taking his literary works as base, one examines the complexes and favourite thoughts of a writer, and comes to the conclusion that he belongs to this or that category of neurotics, a masterpiece is accounted for by attributing it to the same cause as the claustrophobia of Herr Müller or the nervous stomach disorder of Frau Maier. Systematically, and with a certain lust for vengeance (the lust for vengeance the untalented feel towards the gifted mind), one steers attention away from the works of the writer, reduces the writings to the status of mere symptoms of psychic conditions ... and the whole thing seems to have been undertaken for no other reason than to the wish to reveal that Goethe and Hölderlin were also mere mortals It would be very droll indeed if a clever scribe were, in turn, to subject these sham literary interpretations to analysis, and to expose the very simple drives that feed the fervour of these bogus psychologists."

Yet this aesthetic and artistic ignorance on the part of psychoanalysis was unable to prevent Hesse from continuing to acknowledge the essential contribution the science had made to the understanding of the human mind, and the inspiring effect it had on his work. So what precise influence did Jungian psychology have on Hesse's writings? Striking in the first instance is the fact that Hesse addresses Jung's theory of archetypes in a whole series of works, transforming them in his own characteristic fashion in the process. The archetype of the "shadow," for example, first appears in *Demian* in the form of the sadistic street urchin Kromer, to whom the protagonist Sinclair feels darkly drawn, and which he later recognizes to be part of himself. In the novella *Klein and Wagner*, the civil servant Friedrich Klein grasps that, behind his strait-laced exterior, there lurks the urge to become a playboy and murderer, and gives this shadowy side of his personality the name "Wagner." The philosopher and redemption-seeker *Siddhartha* encounters his shadow as drinker, gambler, and grasping businessman during his worldly period. In *Der Steppenwolf*, Harry Haller has to realize that, behind his high-minded definition of himself, lurks a beast-like creature, that only "wants to range solitarily across steppes, to occasionally drink blood or stalk a she-wolf." Even in the case of the apparently harmless Don Juan and artist Goldmund, the shadow erupts into periodic violence and two murders.

Also playing a leitmotif-like function in Hesse's work is the Jungian archetype of the anima. In *Demian*, it is - in analogy to Dante's *Divine Comedy* - first the girl Beatrice who wrenches the boy Sinclair from the grip of depression and leads him from "inferno" to "paradiso." He later realizes that the passionately admired woman Eva is, in the Jungian sense, only a "symbol of his inner being," and experiences, through the exploding shell projected into her, a visionary

rebirth. Under the influence of his anima, in the form of his lover Kamala, Siddhartha is transformed, as described by Jung, from an abstract man of mind and intellect into a sensuous man of the world. In *Der Steppenwolf*, the very name Hermine, the feminized form of the writer's first name, is a reference to its classic anima function. It leads Harry Haller, a cerebralized, desperate man unable to cope with life and on the brink of suicide, back into life and into love. In *Narziss und Goldmund*, too, the Jungian anima concept also still features prominently when Hesse cites as motive for Goldmund's Casanova-like behaviour the search for the "eternally maternal," and also associates his ambivalent interpretation of life with the mother archetype. Even in Hesse's later works, in which women almost completely fail to feature, the anima appears once again when the chronicler of *Morgenlandfahrt* states that the aim of his journey is to conquer the beautiful princess Fatme. Not only for Goethe's Faust but also in the case of Hesse's heroes, the famous phrase "the eternally female leads us forward" obviously applies.

Yet Jung's theory of the animus also plays a certain, albeit subaltern, role in Hesse's work. Now old, Kamala meets her former lover Siddhartha while searching for the enlightened Buddha, and recognizes that the former is now on a par with the celebrated founder of the religion. In conformity with Jung's theories, she is thus projecting her own unrealized intellectuality onto her friend in the same way that, for demimondaine Hermine in *Der Steppenwolf*, Harry Haller embodies her own unfulfilled yearning for an intellectualization and spiritualization of her life.

Symbols of the self are a further leitmotif-like element featuring in Hesse's novels, from *Demian* through to *Das Glasperlenspiel*. In *Demian*, it is the hero of the title himself who, in his intellectual precociousness, agelessness, and androgynous nature, embodies the desired oneness of the self in the sense intended by Jung. In *Siddhartha*, meanwhile, it is again the hero of the title himself, and the old ferryman Vasudeva, who achieve the goal of complete self-awareness as defined by Jung. In *Der Steppenwolf*, the saxophonist Pablo and the "immortals" Goethe and Mozart act as role models for Harry Haller's process of individuation. And, in later works, the servant Leo in *Morgenlandfahrt* and the old master musician and Josef Knecht in *Das Glasperlenspiel* are symbols of the self.

Jung's archetype theory thus plays a key role in the structuring of the figures in the prose works written by Hesse during his middle and later years. Hesse's heroes are generally types - more specifically: archetypes - rather than characters. The charisma and cross-cultural power of fascination exerted by such figures is quite undoubtedly one of the chief reasons for the enduring global success of Hesse's works. He created figures who, in all cultures and at all times, are understood and recognized as being an embodiment of the fundamental potentials of human existence.

Additionally, Hesse incorporated a whole series of individual Jungian motifs into his narrative works. This is especially true of *Demian*, which Hesse wrote in 1917 towards the end of the eighteen-month analysis with J.B. Lang, and in which he processed his experiences of psychotherapy and the fruits of his readings of Jung's writings. The message of Abraxas, for example, the god in whom the Devil is also present, derives from the private print published by Jung in 1916, *Septem sermones ad mortuos*, in which he speaks of this gnostic deity in hymnal language. The same is true of Demian's reinterpretation of the myth of Cain and the story of the thieves on Mount Golgotha, which also derive from gnostic thought. Diary entries of Hesse's that were discovered only recently prove that the "gnostic" is a subject that was discussed during his first meeting with Jung in 1917. It was thus right for Jung to claim that the gnostic motifs in *Demian* came to Hesse through himself and J.B. Lang. Other motifs in *Demian* probably have their root in Hesse's reading of Jung's *Symbols of Transformation*. This applies, for example, in the case of Sinclair's dream of incest with a female figure, which mutates from that of his own personal mother to become a transpersonal combination of mother, whore, and lover. The fact that Hesse was seeking to create a literary monument to his friend and psychoanalyst J.B. Lang in the figure of Pistorius is a widely known one. In

Demian, furthermore, Jung's concept of the "individuation process" - with its characteristic steps from initial suffering via the projection of archetypes in certain figures through to the return of the projections in the sequence shadow, anima, self - is executed in virtually textbook fashion. It was no accident that C.G. Jung, after reading the book, wrote an enthusiastic letter to Hesse and had the book added to the library of his institute in Zurich. Yet later works, too, are - above and beyond the archetype theory - in places influenced quite considerably by Jung's work in terms of both motifs and thoughts. The motif of the river crossing, for example, as symbol of a fundamental transformation of the personality in *Siddhartha* and in *Narziss und Goldmund*, features prominently, and is at the same time broadly developed in Jung's *Symbols of Transformation*. Owing an even more obvious debt to Jungian thought is the anthropology of *Der Steppenwolf*. When Harry Haller is taught, in the *Treatise On The Steppenwolf*, that he consists not of just two but of an infinite number of dispositions and opposing pairs of poles, it is Jung's theory of the collective unconscious that serves as theoretical base. Additionally, it is precisely in *Steppenwolf* that the Jungian concept of the individuation process is most clearly revealed. Harry Haller's task is that of overcoming the dualism between his cultural ego and his shadow in the form of the Steppenwolf, to acknowledge his anima, as embodied by Hermine and Goethe, Mozart and Pablo, as the symbol of his own self, and to thus realize the manifold nature of his inner being. This occurs in the Magic Theatre at the end of the novel, where Harry is confronted with the dispositions, wishes and drives of his collective unconscious. It may therefore be said that *Der Steppenwolf*, together with *Demian*, is the work most strongly influenced by Jungian psychology and one that, without this intellectual foundation, can be neither understood in terms of its genesis nor adequately comprehended.

If, however, one is to understand Hesse's efforts to get to grips with Jung's teachings in their full depth and complexity, one must examine not only their influence on individual works in isolation from each other but also include in the investigation a longitudinal study of Hesse's intellectual grapplings from *Demian* through to *Das Glasperlenspiel*. Implicitly associated with this are, after all, certain stages in the study of Jungian thought, which at the same time open up characteristic insights into the writer's own philosophical development. As previously outlined, *Demian* ends with an exemplary Jungian individuation process in the shape of the self-discovery and autonomy of the protagonist Sinclair. In this work, the problems of everyday life after this first-time experience of the self and the realization of a balanced relationship between the needs of the self and those of the ego are not examined any further. These unresolved questions form the intellectual bedrock for the stories and novels that followed.

In the novella *Klein und Wagner*, the protagonist Friedrich Klein suffers to the point of desperation from the fact that his periodic experiences of meaning and liberation are unable to be perpetuated, that there is no enduring life to be obtained from the self. This is also the reason for his attempted suicide at the end of the story. However, his fall into a lake in Tessin ends with the ecstatic experience that salvation can be found only in an unconditional process of "letting oneself fall" into life and the law of polarity this involves. As such, *Klein und Wagner* is a poetic testimony to Hesse's hope that, by defeating the ego and achieving complete realization of the self ("Verselbstung"), one may achieve a state of enduring redemption and absence of suffering.

The fact that this expectation soon had to be corrected was evident in the very next work, *Klingsors letzter Sommer*, which appeared immediately after *Klein und Wagner* in the summer of 1919. The painter Klingsor seeks, through a "magical" transformation of existing reality, to suspend the borders of space, time and culture, and to overcome the painful polarity of ego-consciousness in a "unio mystica" of psyche and world. Yet Klingsor, too, has to realize that his ecstasy is of only brief duration, for he is unable to use it to eliminate his old mortal fears. Finally, he realizes that the mortal anxieties are the real force driving his process of artistic creation and, in an obsessive burst of work, creates a self-portrait as a transpersonal allegory of contemporary European humankind and its decadence. In Klingsor,

in other words, suffering is already acknowledged to be an insurmountable part of life; at the same time, Hesse is, however, still pursuing an essentially romantically subjectivist model of harmony and longing for deliverance, one which refuses to accept reality's own inherent laws and the restrictions of one's own ego, ultimately seeking to overcome both. Klingsor is still a radical seeker for salvation who is endeavouring to achieve a life in the self and a remaining in the self. The same applies in the case of the story *Siddhartha*. The eponymous hero passes through life and society yet is broken in the process and learns to accept suffering as an unalterable and ineluctable part of life. However, this work, too, ends with the withdrawal of the hero from society to live a meditative, contemplative life in the self. At the end, Siddhartha, too, no longer has to battle with the trials and tribulations of everyday life in the world and society.

This problem is one first addressed by Hesse in *Kurgast* (1924). In this autobiographic work, he undisguisedly describes his reactions to the society in a spa town, feelings that are characterized by ironic distance, unadmitted inferiority complexes, and latent aggressions. Once he recognizes these egocentric reactions, and the manner in which they contradict his own ideals, he first seeks to change his behaviour by an act of volition. Yet this fails, and only when, on the way to the dining room, he suddenly and involuntarily hears the "voice of God" inside himself once again, does he feel redeemed and liberated. The *Kurgast*, in other words, also concludes - despite this first clash between a self-aware individual and society - in a model of harmony. The story ends with the narrator returning to his self and a sense of religious awareness that was only briefly confused and disrupted.

In *Nürnberg Reise* (1927) too, Hesse describes his suffering at the hands of the realities of the modern world, which is felt to be inhuman and devoid of spirituality, and his despair at the discrepancy between his ideal ego and the empirical personality. At the end of the story, he devises two visions designed to lead him out of his tragic conflict with the world and his own person - humour as an attitude that creates distance to reality, and the myth of the "immortals." Strikingly, he in this work still declares the unworldly poets Hölderlin and Mörike, whom he terms "master builders from disgust at reality," to be representatives of the "immortals" as he considers their work to be the very apotheosis of suffering. It is thus that *Nürnberg Reise*, in the same way as *Kurgast*, acts as an important linking element between the major works *Siddhartha* and *Der Steppenwolf*. For Hesse, the normative anthropology of *Siddhartha*, the ideal of the saint or of complete self-realization ("Verselbstung") in the Jungian sense, in combination with bitter resistance to the laws of reality, continues to act as a mandatory guiding principle in his own life - even at the cost of a painfully felt discrepancy between ideal and reality. Not until *Der Steppenwolf* does Hesse adapt his concept of the immortals and humour to the shortcomings of the world and one's own ego.

Point of departure in the latter work is, once again, a tragic conflict faced by the hero Harry Haller in his relations to himself and to reality, as he is expecting to assume the succession of Jesus and Buddha. As in *Kurgast* and *Nürnberg Reise*, these high demands he sets himself are thwarted by the actualities of the empirical personality. Haller recognizes that he is unable to overcome the compulsively anarchistic "shadow" in the form of the Steppenwolf. He therefore succumbs to despair and contemplates suicide. The archetypal figures of Hermine, Maria and Pablo seek to cure him of his neurosis and to bring him closer to life, yet all their efforts are in vain. Towards the end of the novel, the attempt to heal him therefore has to be executed in ritual manner. In the "Magic Theatre," Mozart appears and explains to Haller the secret of the "immortals": the establishment of a humoristically relaxed relationship to the eternal insufficiencies of the world and one's own ego, and the playful realization of the manifold psychic traits of the personality as defined by Jung. Humour and the task of succeeding the "immortals," Haller now realizes, are not, as outlined in the Treatise, strict alternatives and imply neither a "marriage of convenience" with the bourgeoisie nor tragic failure; the "immortals" are humorous beings and have, for all their psychic differentiation, a conciliatory relationship to the finite nature of the ego and the world. With this vision of a

solution for Haller's suffering, the novel ends: "One day, I would be a better hand at the game. One day, I would learn how to laugh. Pablo was waiting for me, and Mozart too."

In terms of his own personal development, Hesse rightly judged the work to have been "cathartic." Taking Haller - a figure clearly designed to be a self-portrait of the author - as example, the story describes an ideally minded and psychically highly disturbed man who demands the impossible of both himself and the world yet who, through self-awareness and the study of certain archetypal symbolic figures, finds his way towards a new psychic wholeness and an ability to cope with life. As such, Hesse overcomes the tragically utopian view of the world and self-interpretation of his years of crisis - which are summarized once again in exemplary fashion in the *Treatise On The Steppenwolf* - and for the first time develops the perspective of a reconciliation between the most supreme form of humanity and an ability to actually cope with life. Pablo, Mozart and Goethe as symbols of the self and models for Haller's development are life-affirming characters with a gift for humour and, at the same time, people of the utmost differentiation, transformational ability, and inner harmony. Linked to this is a remarkable twist in Hesse's myth of the "immortals": while Hölderlin and Mörike still embodied the epitome of immortal artistic genius in *Nürnberger Reise*, they have now been replaced by Goethe and Mozart. It is in this willingness to adopt a conciliatory attitude to the eternal insufficiency of ego and world that the transition to Hesse's later work occurs. In the categories of Jungian psychology, *Der Steppenwolf* marks the beginning, after years of soul-searching, of a willingness to accept the fact that the ego and the world obey innate laws of their own - a process which, together with the development of humour and an ability to live life, are the later and most difficult tasks to be completed in the individuation process. Not until the catharsis of *Der Steppenwolf* does the inflationary unfurling of the self during the years of crisis finally come to an end.

These basic psychological and philosophical insights from *Der Steppenwolf* are also incorporated into *Narziss und Goldmund*. In a discussion, Narziss draws Goldmund's attention to the fact that perfect humanity is unattainable, and human life is thus an eternal process of travelling and moving on. "Perfect being is God. All else that is, is only half. It is imperfect ...for us, there is no perfection, no final being."

Narziss and Goldmund are two such approximations to the idea of the perfect - yet in diametrically opposed fashion. Goldmund approaches perfection through life and art. The price of this basic existential attitude is his eternal restlessness, which causes him to flee from the transience of life into art, and from the stagnation of a sedentary artistic existence back into life. Narziss, meanwhile, seeks a spiritually religious approach to the idea of the perfect. He sees his life as an unending process of drawing closer to God. The price of this attitude towards life is the failure to realize the motherly life principle, and it thus transpires that, towards the end of the novel, he who once led Goldmund is himself led when the dying Goldmund draws his friend's attention to his unrealistic anima: "But how will you ever die, Narziss? You have no mother. How can we die without a mother? Without a mother, we cannot die."

In *Morgenlandfahrt*, too, life and the search for perfection are presented as an ongoing process. This is evident on the one hand in the chronicler's loss and subsequent reestablishment of contact to a group of journeyers to the east, yet on the other - and more clearly in the story's final perspective - the vision of a transformation of the first-person narrator into the figure of the servant Leo. Linked to this is, however, the shift towards new accents in Hesse's utopia of the human being who has achieved self-realization. The type of human seen as model is, like Leo, a cheerful personality living in harmony with himself and the world, and one who finds self-fulfilment through serving God and Man. This social dimension of the model human being is a new feature in Hesse's normative anthropology, yet is in complete accord with Jungian teachings, the latter having always emphasized the fact that the self-realized being is, of necessity, also endowed with a sense of social orientation. Those who have been able to penetrate through to the self, says Jung, will feel drawn to their fellow humans as they will be aware of the general human dimensions of their

collective unconscious. It will be fully apparent to them that all other people are only images of their own psychic potentials.

Josef Knecht, the hero of Hesse's last novel, *Das Glasperlenspiel*, is also an eternally dissatisfied and forward-striving individual who does not find fulfilment until he begins to serve his neighbour. The meditatively contemplative life in the pedagogic province of Castalia, and the playing of the glass bead game, ultimately fail to satisfy him, and he, too, the "magister ludi" who has risen to the very highest station in life, feels an urge to assume pedagogic responsibility in actual life outside the ivory tower, and to realize the social dimension of his self. With this, Steppenwolf's basic recognition of the impossibility of perfection, and the eternal process of travelling on towards an unattainable goal, are echoed and taken to a higher plane, being complemented by the ethos of concrete interpersonal relations with one's fellow humans. Meditation and action are linked to each other in a bipolar ideal: "We should not flee from the *vita activa* to the *vita contemplativa*, nor vice versa, but be alternately on the move between the two, be at home with both, and participate in both."

In conclusion, I shall now attempt to summarize the main points of my talk: Hermann Hesse's works are strongly influenced by Jungian thought not only in *Demian* and *Steppenwolf*. This is evident in the archetypal shaping of the figures, the individuation concept, and in individual motifs resonating throughout virtually all of his major prose works in the middle and later period of his creative life. Jung's thinking and its objectivating application in his art enable Hesse, like Jung himself, to achieve that reintegration and new oneness of the personality which their parents and educators had deprived them of. For Hesse, Jung's psychology and his own artistic output were the therapy that he needed to actually be able to live after the traumatizing experiences of his childhood and, additionally, to be able to develop a distinct and independent spiritual identity of his own. At the same time, Hesse took an undisputedly critical view of Jung's theories, and of depth psychology in general, and - in his soul-searching as both a human being and a writer - thus applied their anthropological concepts in unique and creative fashion, advancing and elaborating them in the process.

Following the radical search for salvation during his years of crisis from *Demian* to *Steppenwolf*, his own painful experiences lead him to the recognition formulated by Jung to the effect that enduring liberation and deliverance are impossible. Only this awareness is able to free Hesse of the dominant influence of depth psychology on his work, and to open his eyes to the realization of the indissoluble polarity of being, and of human existence as an eternal process of moving and travelling on. These are the leitmotifs to which he dedicated his later works from *Narziss and Goldmund* to *Glasperlenspiel*.

Yet the most beautiful and touching expression of this awareness is, in my view, to be found in his later poem *Stufe*, with the first stanza of which I would like to conclude my talk:

Stufen

Wie jede Blüte welkt und jede Jugend
Dem Alter weicht, blüht jede Lebensstufe
Blüht jede Weisheit auch und jede Tugend
Zu ihrer Zeit und darf nicht ewig dauern.
Er muß das Herz bei jedem Lebensrufe
Bereit zum Abschied sein und Neubeginne,
Um sich in Tapferkeit und ohne Trauern
In andre, neue Bindungen zu geben.
Und jedem Anfang wohnt ein Zauber inne.
Der uns beschützt und der uns hilft, zu leben.

Stages

As every flower fades and as all youth
Departs, so life at every stage,
So every virtue, so our grasp of truth,
Blooms in its day and may not last forever.

Since life may summon us at every age
Be ready, heart, for parting, new endeavor,
Be ready bravely and without remorse
To find new light that old ties cannot give.
In all beginnings dwells a magic force
For guarding us and helping us to live.

(English translation of poem - by Richard and Clara Winston - taken from *The Glass Bead Game*, published in the Picador Classics series by Pan Books Ltd in association with Jonathan Cape Ltd, 1987. © 1969 by Holt, Rinehart and Winston, Inc.)

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